

MANITOBA CALLING



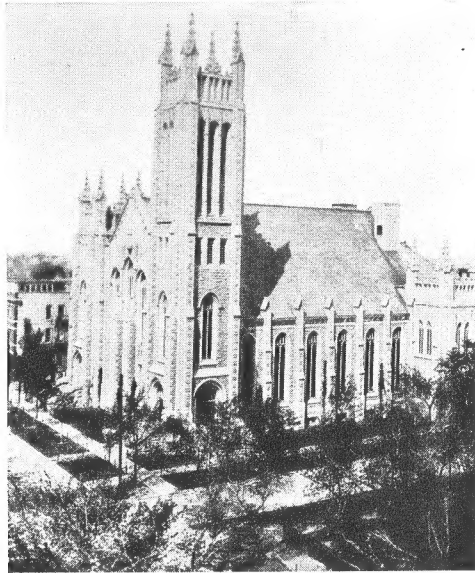
Radio Branch

CKY - CKX

MANITOBA TELEPHONE SYSTEM
VOL. VII NO. 4

APRIL 1943

Winnipeg Churches



Knox United Church
Winnipeg

Services from Knox United
Church are broadcast reg-
ularly by CKY.



Vol. VII. No. 4.	Address all communications to Public Relations Department,	April, 1943.
Single Copy	Radio Branch,	12 Issues, 60c.
5c	Manitoba Telephone System,	Post Free.
	Winnipeg.	

Another Milestone

On March 13, 1943, CKY marked its twentieth anniversary, completing more than twenty years of broadcasting service to the community, as experimental broadcasts had been conducted in 1922.

A pioneer in the radio industry in Canada, and in fact on the North American continent, CKY has striven throughout those years to maintain a high standard of broadcast principles, and has been ready at all times to extend its facilities to the betterment of the area which it serves.

In these busy days of war, CKY repeats its pledge to conduct its policies for the continued welfare and progress of our citizens, community and province.



Studio Snapshots

Two charming young vocalists heard frequently on CKY are pictured here. Soprano Iva Withers is seen entering Studio 2 for a broadcast with the Studio Strings, directed by Pelham Richardson. Dolores Swail, soprano, smiles before the microphone during a rehearsal in the Studio. She, too, is a frequent soloist with the Studio Strings.



This happy group is the University of North Dakota Madrigal Club Choir, photographed after a broadcast from CKY Studio 1. The occasion was the Choir's annual visit to Brandon and Winnipeg, during which they provided troop entertainment in addition to their civilian concert appearances. Mr. H. C. Rowland, head of the Music Department at the University, is in the front row, centre.



CKY Operator George Ritchie (adjusting microphone) left to report for training as Wireless Mechanic in the R.C.A.F. on Monday, March 29th.



Operator Tommy Lewis, of the CKY technical staff, will leave on April 15th to commence aircrew training in the R.C.A.F. Our best wishes go with George and Tommy as they don the Air Force blue.

"ALL STAR VARIETY SHOW"

A series of five programmes presented in the interests of Canada's Fourth Victory Loan will be heard at 8.00 to 9.00 Wednesday evenings, commencing April 14.

The "All Star Variety Shows" will feature leading international stars of radio, stage and screen, who are donating their services in support of the Fourth Victory Loan, the campaign date of which is April 26 to May 15.

The latest tabulation of male personnel employed by CKY at the outbreak of war shows that 70% are now on active service.

Four services are represented on our honour roll, — the Navy, Army, Air Force and Wartime Technical Personnel.

Of the present staff, four members are in the Reserve Army,—two of whom hold commissioned ranks.

CKX, Brandon, has four members on active service in the Army and Air Force, with one of the present staff in the Reserve Army.



Seated, left to right, are Lt. D. N. (Nels) Gardiner, former CKY operator; Capt. J. M. Galbraith and Capt. H. Martin, both of M.T.S., now overseas.

"Now Let Me See . . ."



When Penny Matthews gets that innocent, far-away look on her face — watch out! Because that's a sure sign Penny's cookin' up a scheme. . . and when Penny starts cookin'—it's always on the front burner!

That's one thing that makes life so interesting for the whole Matthews family, from Dad down to kid brother Mike . . . they never know what is going to happen next.

Neither does Penny's best pal, Jeanie, —but Jeanie tries applying the brakes, without much success, and they both get swept along on Penny's brain-waves. There is never a dull moment when Penny's around, and even if things don't work out so well, they are still recorded "as is" in "Penny's Diary" . . . a faithful, side-splitting account of the life and loves of Penelope Matthews.

This sparkling half-hour of radio entertainment, built around the adventures of lovable, energetic sixteen-year-old Penny Matthews and her side-kick Jeanie Graham, is sponsored by Cashmere Bouquet Soap and Cosmetics, at 7.30 p.m. each Friday (CBC—CKY—CKX).



JEAN HINDS ON CKY



Jean Hinds, whose chats on the CBC network every morning, Monday to Friday, are a popular feature, will be heard on CKY commencing Monday, April 5.

For her broadcast material Miss Hinds goes directly to the source for first-hand information. A tireless worker, she spends her days attending functions of all kinds, interviewing people who "get things done", or tracking down an interesting story to pass along to her radio listeners.

Miss Hinds is a former school teacher, and before becoming a "regular" on the air, did free-lance writing for the papers. We welcome Jean Hinds' talks to our morning schedules (9.30 a.m.) and heartily recommend her broadcasts to our listeners.

★ ★ ★

Congratulations to A. G. "Alf" Sheffield on his recent promotion to Flight Lieutenant.

A former member of the CKY operating staff, Alf. later joined the CBC at Watrous, Saskatchewan. Shortly after the outbreak of war he entered the R.C.A.F., and is attached to No. 3 Wireless School, Tuxedo.

I Hear . . .

That many years ago Winnipeg tried the system of numbering the streets and avenues, but because of the irregularity of direction of many of them, it was decided to revert to the original names.

That a small metal plate, known as a Bench Mark, may be seen upon entering the east entrance of the General Post Office. The inscription is as follows: "Geodetic Survey of Canada. The Elevation of this Bench Mark is 764.329 Feet Above Mean Sea Level".

That Victoria Park, along the foot of Pacific Avenue near the river, was originally Colony Gardens, the home of the Ross family for many years. The old Ross House stood at the foot of Pacific Avenue, and was renowned for its hospitality.

That the first Holy Trinity Church stood on the site of what was later the Garry Building, on the corner of Garry and Portage. It was consecrated on December 4, 1868.

That the first Baptist Church in the North West was situated on the present site of No. 1 Fire Hall. It was opened in 1875, and Rev. J. McDonald was its first pastor.

That the First Session of the First Legislature of Manitoba was held in a house about the present site of the Winnipeg Grain Exchange. The Session was opened on March 15, 1871, with twenty-eight members present.

That the first "Wesley Hall", the forerunner of Wesley College, stood on the corner of Portage and Main. It was opened and dedicated on December 14, 1868.

That on April 12, 1872, a St. George's Society was formed in Winnipeg, the following gentlemen being the first officers:

President	_____ C. J. Bird
1st Vice-President	_____ J. H. Ashdown
2nd Vice-President	_____ Robert Simpson
Secretary-Treasurer	_____ Lester Hayward
Physician	_____ Dr. Bird
Chaplain	_____ Rev. Mr. Pinkham
	(later Bishop of Calgary)

Our Overseas Page

Indira of Kapurthala (upper right) does two of the most important jobs for the BBC's Eastern Service. She gives a weekly report on the proceedings in the House of Commons, and is the only woman with a pass to the House Press Gallery. Every Monday she speaks to Indian women about Britain and the war. Qualified and practised in ambulance driving and first aid, one would not know her from an English woman, in voice or person, when she is not wearing Indian clothes.

Isobel Ann Shead (lower right) who broadcasts regularly to Australia via the BBC, began her career as reporter and journalist in Adelaide and Sydney, Australia. She later joined the staff of a commercial station in Melbourne, and eventually became Director of Children's Sessions for the Australian Broadcasting Corporation. In 1936 she came to England and devoted her time to writing, authoring several widely-read books. Following her radio experience in her native Australia it was natural that she should soon join the BBC, where she is again doing the work she likes best, writing and broadcasting to Australia.

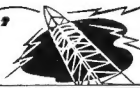
Blond, blue-eyed Trudi Binar (lower left) is a radio, television and screen star, now heard frequently on the BBC's Empire Service. Elected Beauty Queen of Prague in 1936, Trudi appeared in films in her native Czechoslovakia and Vienna. When she came to London to

learn English she was discovered by Cecil Madden, of the BBC, and her success as a radio star was immediately assured. Her vivacity and slight foreign accent at once made her popular. She has made her home in Britain, and besides her broadcast activities she has appeared in countless performances for the forces and war workers.





"Manitoba Calling"



The CKY Studio Clocks

The time is 10:29:40, as indicated by the clocks at upper right in the illustration. The network cue "this is the Canadian Broadcasting Corporation" signifies the end of a programme, and in the twenty seconds following all stations carrying the network will announce their call letters, identifying the station.

At that same moment a yellow warning light flashes on the signal panel in the studio from which the next programme will originate. Let us suppose this programme is being broadcast from CKY Studio 1. Until the warning light flashes at "twenty seconds to go" all has been pandemonium—musicians checking and tuning instruments; the announcer

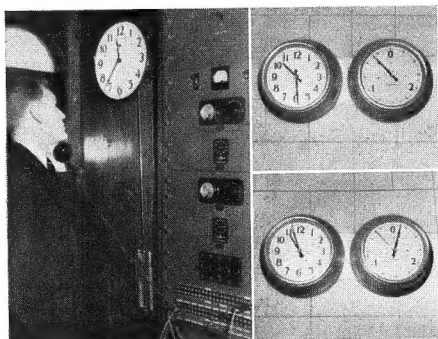
appears on the operating panel in the control booth, the producer signals "action", a red light appears on the studio signal panel and the programme is on the air. That, in brief, is the picture preceding the launching of a programme. But now, let us take a closer look at the CKY studio clocks illustrated on this page. The clock on the left denotes the passing minutes and does not record the seconds. The one on the right is dormant except in the three minutes preceding each quarter hour.

Let us suppose, again, that the programme we have described in its opening moments is of thirty minutes duration. The producer in charge will depend on his stop-watch for the timing of individual numbers throughout the programme, but at three minutes before the half-hour period terminates he will refer to the studio clocks, which will indicate the seconds remaining in the programme period (lower right).

This, incidentally, must be off the air at 10:59:40, again leaving the twenty second period for station identification. Thus, when the sweep hand comes to the heavy black "dash" in the upper left section of the sweep-hand clock, the announcer will have made his closing remarks and is giving the network identification, or cue.

In the case of fifteen minute features the same procedure is followed in the twenty seconds preceding the quarter hour.

Each set of studio clocks is governed by a master clock in the CKY Main Control Room (left of picture). A check on the accuracy of the master clock is made with the network control before each broadcast, thereby synchronizing studio clocks on the network across the Dominion. With programmes following each other every hour of the day, even a few seconds discrepancy in each one would soon become a considerable item, — so the studio clocks become the "watch-dog" of broadcast schedules.



Left: Equipment Supervisor George Henderson checks the master clock in the CKY Main Control Room with the network control. By this method studio clocks are synchronized across the Dominion.

Upper right: The network identification is given at twenty seconds before the half-hour, as indicated by the sweep hand in the clock at the right.

Lower right: At three minutes before each quarter hour the sweep hand cuts-in to register the seconds remaining in the programme period. It remains stationary except in the three minutes before each quarter hour.

reviewing his opening lines; a vocalist humming a passage from her solo;— but with the appearance of the yellow warning light all becomes quiet (it is this brief hush which sometimes unnerves even seasoned radio artists).

The second, or sweep, hand of the clock on the right creeps forward to zero at the top of the dial, a light ap-

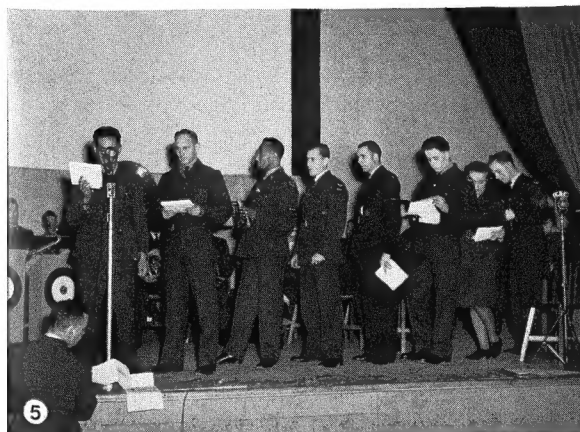
"Comrades In Arms"

"Comrades in Arms", in its "weekly report to the nation", tells the story of Canada's growing armed strength and united effort.

Arranged with the co-operation of the three armed services, the programmes are produced by J. Frank Willis, of the CBC, with special music by Samuel Hersenhoren. The scripts are the joint productions of Lt.-Comdr. Wm. Strange, Major Dick Diespecker and F/O A. A. McDermott, all of whom in civilian life played prominent parts in Canadian radio.

"Comrades in Arms" has been a popular highlight in the Friday evening schedules since the beginning of October last, and judging by its listening audience, promises to provide many more interesting glimpses into the operations of our Navy, Army and Air Force. (9.15 p.m. CBC—CKY—CKX).

(1) Lt.-Comdr. Wm. Strange (at mike) and Sub-Lt. Austin Willis interview a naval hero. Sub-Lt. Gordon Burwash, formerly of Winnipeg, assists in the preparation of navy scripts. (2) Lt. Dorwin Baird (left) and Major Dick Diespecker prepare a feature story for release on "Comrades in Arms". (3) AC1 Fletcher Markle (left) interviews S/L Ken Boomer, of Ottawa, first Canadian to shoot down a Jap Zero. Markle, writing R.C.A.F. scripts, works under F/O Andy McDermott. (4) J. Frank Willis and Mavor Moore, both of the CBC, and Major Diespecker check-over a programme script. (5) Voices of the United Nations on "Comrades in Arms". Left to right are represented New Zealand; Argentina; Ceylon; British West Indies; Australia; Egypt; United States and Canada.





Cecil B. DeMille studies a mountain of scripts in search of Lux Radio Theatre material.

The "Lux Radio Theatre"

When Cecil B. DeMille, producer of the Lux Radio Theatre, raised the curtain on "This Above All", first of this season's series of dramatic productions, radio chalked up the ninth year of its oldest full-hour programme on the air. For Mr. DeMille it marked his seventh year as director of, what he likes to term, "the largest theatre in the world". From coast-to-coast listeners automatically turn to their favorite station Monday night, and wait for the friendly voice of Cecil B. DeMille and his "greetings from Hollywood", to introduce them to another full hour of radio drama or comedy, starring the top-ranking stars of movieland.

Simultaneously with the opening of the Lux Radio Theatre this year, producer DeMille began his forty-third year in the show business. It would be difficult to find a man with a more colorful career against a background of footlights, sound stages and microphones. In his two score years as actor, playwright, director, manager and producer, he has been an important master wheel in world entertainment machinery. He became producer of the Lux Theatre on June 1, 1936, when the show moved from New York to Hollywood to be nearer the source of its talent. Radio fascinates DeMille because, as he explains, "the scenery is always perfect" because it is just what the listener imagines it.

For sixty minutes on the air each week there are ten days of rehearsals. Seemingly insignificant details, for instance a sound effect or the pronunciation of a name, are perfected for the final performance, making the Lux Radio Theatre as exciting and fascinating for the men and women who produce it as for the vast audience who hear nothing but the finished play. Lou Silvers, music director, may spend a day composing a one-minute musical interlude when an appropriate piece cannot be found. The problem of selecting plays, adapting them to radio and casting them keeps 28 men and women constantly busy. The final say-so, however, is up to DeMille. A good part of his summer vacation is spent looking over suitable plays and noting actors and actresses he would like for various parts. Scripts in the production office which had been read with a view to use in the present series were piled, for a gag, one on top of another—the pile measured six feet three inches. When war struck, Mr. DeMille and his staff thought at first the public would demand more comedies. A cross-section of audience opinion, however, proved that listeners still want a judicious mixture of comedy, good strong emotional drama and musical pieces.

Below, left to right: Shirley Temple and "C.B.". Frederic March and Paul Muni. A script conference after rehearsal of "The Maltese Falcon", with DeMille, Laird Cregar, Gail Patrick and Edward G. Robinson.





Left to Right: Paulette Goddard and Ray Milland in "Reap the Wild Wind". Hedy Lamarr with Producer DeMille just before a broadcast. Sound technician Charlie Forsyth records DeMille's voice in the sound car.

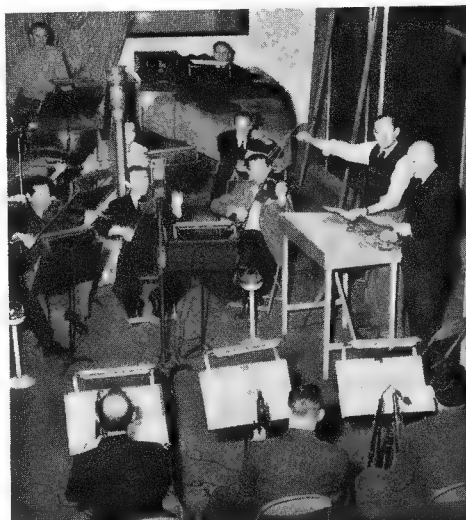
One of the most difficult problems encountered in producing a radio drama, according to DeMille, is changing the scene for an audience which "sees" with its ears, rather than its eyes. The screen accomplishes this with "blackouts" and "fades", while radio most frequently uses the "musical bridge" as a scene-shifting medium. For producing sound effects, technician Charlie Forsyth has a collection of over 1,800 noises, with everything recorded from the ominous rattle of a diamond-back rattler to the high, whistling winds of a hurricane.

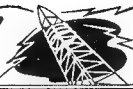
Movie stars have discovered working in the Lux Radio Theatre has its advantages over working in the movie production. For example, in the movie version of DeMille's "Reap the Wild Wind" Paulette Goddard and Ray Milland stood in three feet of wind-swept waters, while in the radio version sound recordings produced the same effect. However, not all players in the Theatre have found production simpler than film work. Sometimes an actor new to radio becomes mike-shy. Such was the case when Paul Muni began rehearsing the radio adaptation of his stage success "Counsellor-at-Law". Oblivious to the glare of Klieg lights, perfectly at home behind footlights and before countless packed houses, Paul suddenly became dreadfully nervous before the microphone. In fact, during an early rehearsal he had to stop and send for his violin—his own particular way of getting release from nervous tension. Others take to radio like old-timers. Leslie Howard, awaiting his cue, strolls to a microphone a picture of nonchalance. During those tense moments in "Berkeley Square" he was completely at ease, as if chatting with the other players, yet every inflection of his voice was studied and precise.

In the Radio Theatre, as on the legitimate stage and movie lots, the first article in the troupers' creed is "the show must go on". Gary Cooper, scheduled to appear in "The Plainsman", contracted a severe case of laryngitis twenty-four hours before the play was to go on the air, and was unable to speak above a whisper. Going into action DeMille called on one of the Theatre's most popular stars, Frederic March. Fortunately, no other assignments prevented his pinch-hitting for Cooper, and all night long he rehearsed the script with his wife, Florence Eldridge, to be ready for the Monday night performance.

Through everything, however, the same high standard which has enabled the Lux Radio Theatre to win more awards than any other dramatic show on the air has been maintained. Seven times it has been picked as the leader in its division in nationwide polls of radio editors, and four times it has been singled out for recognition by the Women's National Radio Committee. When Mr. DeMille accepted direction of the Theatre he said, "I will give willingly, gladly and enthusiastically all of my knowledge and ability to make the Lux Radio Theatre the outstanding radio production in its field." He has done just that. Sponsored by Lever Brothers, the Lux Radio Theatre is heard every Monday at 8.00 p.m. (CBC—CKY—CKX).

Mr. De Mille and Lou Silvers, musical director, rehearse the music effects.





Churchill in the Good Old Days

Manitoba's Sub-Arctic Seaport—where Civilization Meets the Stone Age.

By PHILIP H. GODSELL, F.R.G.S.

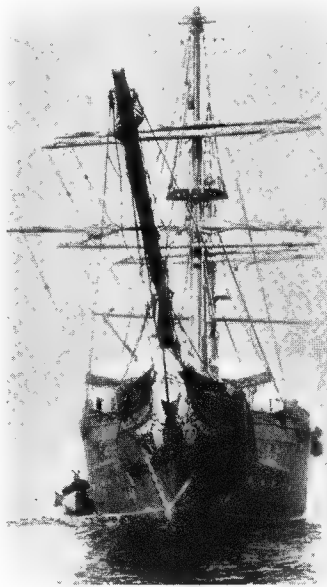
Noted Fur Trader, Arctic Traveller, and Author of: "They Got Their Man," Etc.

The Muskeg Limited screeched across the tundra. The dreary, monotonous land of Little Sticks had given place to the Smiling Barren Lands—a vast tapestry of greens and scarlets and yellows dotted here and there with countless bejewelled ponds. The woods had disappeared entirely, and bold outcroppings of stark grey granite were rising from the surface of the plain.

The treaty doctor pointed through the window of the swaying Pulman. "See that strip of country there? Old Beach's homestead," he laughed. "The old boy was a good guesser. Ten minutes and we'll be in Churchill. Last time I was here I walked right over the roof of his cabin. It was buried deep in snow. We had to burrow down to say hello."

Poor old Beach. Back, thirty years before, I'd heard him abused and ridiculed by traders, missionaries and Mounted Police alike. Was the man crazy, attempting to carve out "a homestead" at Fort Churchill, where his only harvest would be snowdrifts and sea-gulls eggs?

The Fur Lords, jealous of the vast preserves they'd ruled for two centuries and more, looked askance at any change. So far talk of the projected Hudson Bay Railway had been—just talk. An impossible thing to be laughed at and ridiculed around campfires and bivouacs. But here was this man, William Beach, confound him, actually anticipating the day when screaming locomotives would



The Nascopie, which brought supplies to Churchill

haul their rattling strings of rusty red box-cars across the wilderness to tidewater, and the Hudson Bay route from the prairies to London would become an accomplished fact. It was a thought that chilled their blood. They'd be lords of the North no longer.

"That madman Beach!" snorted Factor MacDonal when he heard that Churchill's first pioneer settler had brought a horse to Norway House. "He should be in Selkirk Asylum—bringin' horses tae the North. Hasn'a the Company used dogs for twa hundred years an' found them good enough? An' as for his dreams o' a railroad tae Hudson Bay. . . ." His face purpled at the thought. "What good'll it be supposin' it gits there—wi' the straits choked with ice nine months o' the year? The Mounted Police should rin him oot o' there afore he freezes!"

That was the sentiment then. In those "good old days" Fort Churchill was a place of utter desolation, the last outpost twixt civilization and the pole. Beyond it stretched the vast illimitable blizzard-swept Barrens—happy hunting grounds for a handful of Chipewyan and Eskimo hunters still utterly primitive despite two centuries' association with the bearded factors of the fur company.

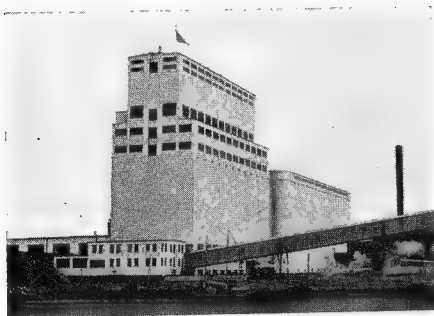
Animal life was everywhere. Polar bears roamed the coast; caribou surged like an animated brown ocean across the tundra, and the Barrens were alive with furry white foxes and Arctic hares. In the harbour white whales careened in on

“Manitoba Calling”

the crests of the waves, diving and cavorting as though life was one huge joke. Westward they spouted ten miles to Mosquito Point, and with the ebb of the tide capered playfully out to sea.

To catch these blubbery mammals fort hunters dropped codline nets across the river mouth, and when the first whales surfaced, surprised at the unexpected obstruction, iron harpoons would crash into their vitals. With the speed of a gas-boat Indian-manned canoes would careen down the harbour in a spume of spray, drawn at race horse speed by the frantic and infuriated whales till, exhausted, they were killed and hauled ashore. The fat was melted into oil, and the carcasses cut up to feed the voracious appetites of hungry sleigh dogs.

Before the two and a half million bushel elevator reared its massive bulk on the barren rocks of Churchill the site was occupied by an odoriferous whaling station; a haven for marauding polar bears when cut off from the wooden fort across the river at freeze-up. Attracted from far and near by the blubbery odour the furry monsters would converge upon the building, secure in the knowledge that the insignificant humans across the ice-choked harbour couldn't interrupt their party. And there, under the scintillating brilliance of the aurora borealis, they held



The 2,500,000 bushel grain elevator at Churchill.

high carnival in their rough and playful way, feasting, sleeping, fighting and doing their best to wreck the place ere they finally moved away.

The business of living was a serious

problem for Fort Churchill's exiles at the turn of the century, and many were the means used to augment the food supply. White partridges or ptarmigan were snared in nets much as wild pigeons were netted in the days when Winnipeg was the Red River Settle-



The ruins of Fort Prince of Wales at the mouth of the Churchill River.

ment. Brown in spring, snow white in winter, their bluish meat, though rather dry, was a welcome change from sow-belly and salted goose.

Each fall a couple of fort hunters left Churchill for what is now Mile 490. A net fastened to a wooden framework was propped up by a short pole to which was attached a length of clothesline. Beneath the net, gravel, of which these birds are very fond, was scattered over the snow. Each morning at dawn one of the hunters would slip on his snowshoes and crunch around amongst the willows. With whirring wings flocks of ptarmigan would rise from the snow and alight beneath the net to enjoy their morning feed of gravel. Concealed behind the fringe of spruce boughs the other man kept watch. As the birds settled and clucked excitedly to and fro they gradually bunched up. A sinewy hand would jerk the cord, the net would drop upon eighty to a hundred frantically clucking ptarmigan, their heads sticking comically through the mesh in which they were entrapped. The net was re-set and the carcasses taken to the camp and plucked, and each week the harvest of flesh was sent to the fort to be added to the larder.

The spring and fall goose hunt furnished another welcome change in the



stark monotony of life. From early in April until June hunters drove their dog-sleds across the ice of Button's Bay to Middle Point, pitched camp, raised spruce bough shelters and scattered their decoys. With three or four muzzle loaders beside him each sharp-eyed hunter would watch for the flight of honkers, often bowling over a fat Canada goose at each shot. Pickled in brine, these birds would keep the wolf from the door until the arrival of the annual ship with provisions, trading goods and mail from London.

Of such importance were these geese in the life of old Fort Churchill that John Kelly of the Isle of Wight was hanged for the theft of a salt goose during a period of starvation; a pictorial inscription carved on a rock near Sloop's Cove perpetuating the incident to this day.

The Supply Ship Arrives.

Before the Hudson Bay Railway was pushed across the frozen tundra the arrival of this annual ship was a gala day at Churchill, for upon it their very existence depended; a standing reward of a clay pipe, tobacco, tea, sowbelly and hardtack going to the first Indian, Eskimo or half-breed who sighted the white sails out at sea. For its safe arrival relieved the ever present fear of disaster by storm at sea, or the vessel being crushed or damaged in the ice-pack — and of impending starvation and shortage of supplies.

Once, when the ship was overdue, anxious traders decided to test the supernatural powers of the local Eskimo angatkuk, or medicine man, who boasted his ability to look into the future. Not however till gifts of satisfactory proportions were piled upon the counter did Oolibuk deign to see what he could do. Having gone into a trance and projected his astral body through the ether to take an aerial survey of Hudson Bay he re-appeared with the comforting assurance that the ship would arrive shortly after noon the following day. The delay, he said, had been caused through the Nascopie going to the rescue of another ship caught in the ice. There had been misfortune, too, on

board—death had struck at one of the passengers.

About two o'clock next day the fort was thrown into a frenzy of excitement when Charlie Oman rushed into the store shouting: "Oomiak! Oomiak! The ship! The ship!" It was the Nascopie all right, and incredulous whites were struck dumb with surprise when Captain Mack confirmed the Eskimo's prophecy by assuring them that the ship had been delayed going to the aid of an ice-crushed vessel—and that one of the passengers, a priest, had fallen overboard and drowned!

When the Eskimos descended in shaggy hordes each summer upon this lonely outpost of Empire they would mill around the wooden buildings till the windows were darkened by a sea of oily, grinning faces peering in at the magic wonders of the kablunats. Good-natured and smiling, they kept the fort in a constant turmoil, while each night it was necessary to post sentries to prevent them stripping the lead from the roofs of the houses to melt into bullets for their muzzle loaders.

The New and the Old.

Now, thanks to man's ingenuity and persistence, Churchill has cast aside its swaddling clothes. Civilization and Stone Age intermingle, and the Old and the New face each other across the rock-walled harbour. On the north shore stands the yellow-painted barracks of the Mounted Police, where Major Moody laid down the law and forever ended the rule of the Fur Barons; the abandoned Hudson's Bay post, with its ghosts and memories of the past, and, o'ershadowing all, the massive ruins of Fort Prince of Wales, destroyed by La Perouse's cannon and now restored. Facing these remnants of an historic past is the new Churchill with its modern port, stores catering to miners, trappers, residents and Eskimos alike. Its avenues named after explorers who fought French soldiery to retain this heritage for Canada and the Empire, while casting its shadow across the acres of old man Beach's "homestead" the giant elevator rears its bulk high into the northern skies.

A MANITOBA BLIZZARD

On March 15th, when the weatherman ordered one of the worst storms in recent years, he posed many transportation problems, not least of which was staffing the CKY Transmitting Plant, to maintain uninterrupted broadcast service.

The CKY station car, pictured below in high drifts on No. 1 highway, had to be abandoned on Monday evening, and was not recovered until Thursday, when giant rotary plows cut through drifts as high as ten feet.

The trip to the Transmitter, which normally takes about forty minutes, became an experience of many hours during the storm, and even the snowmobile had to be abandoned on one occasion. Operators Frank Duffield and Vince McMahon were both marooned for many hours awaiting train or snow plow to pick them up after experiencing difficulties on the storm-bound highway.

Vince was glad of some "extra rations" when he remained on duty without relief, from Monday afternoon until early Wednesday morning. But in spite of the whims of a Manitoba blizzard, there was uninterrupted broadcast service on CKY through it all.



CKY operator Joe Knowles (second from right) and Stan. Tingle (in white overalls) of the Manitoba Telephone System, stand atop a drift level with the top of the marooned CKY station car.

GORDON SINCLAIR



Gordon Sinclair, the Toronto Daily Star's former "footloose reporter", is now recounting many of his experiences on the Shreddies radio programme, "Today's Adventure", heard Mondays to Fridays over CKY at 4.45 p.m.

Canadians who have read about his tales of travel and adventure can now listen to this able observer describe, in his own way, anecdotes from a career Marco Polo might have envied.

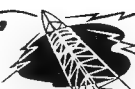
Gordon is also heard on the Sunday evening programmes, "Highlights for Today", in which he interviews famous personalities on many and varied subjects of national interest.



IT'S "EVEREADY TIME"

Every Friday morning at 7.05 early-bird listeners will hear CKY announcer Russ Carrier on the "Eveready Time" show. Because of the importance of the care and maintenance of radio receivers in war time, listeners will welcome the useful tips on radio and battery conservation given in "Eveready Time", and the music and time-signals will help your day to a good start.

"Eveready Time" is presented on CKY every Friday at 7.05-7.30 a.m.; and at 8.00-8.30 a.m. Wednesdays on CKX, Brandon.



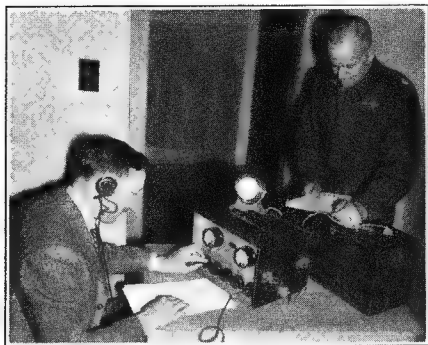
Army Broadcasts from Portage la Prairie

The new Camp Auditorium of the 100th Canadian Army (Basic) Training Centre, Portage la Prairie, is the scene of a series of programmes being broadcast over CKX, Brandon.

The initial broadcast was on Friday, March 5, with another on the following Friday. The third programme was broadcast on Friday, March 26, and these will continue to be heard on every second Friday over CKX at 10.00 to 10.30 p.m.

Captain Frank See, Auxiliary Officer in charge of sports and entertainment, is arranging, writing and announcing these "camp shows", and the band is under the direction of Sgt. Henry Hudson.

Not only are these broadcasts popular with the men of the Centre, but listeners have expressed much favorable comment on the excellent talent brought before the microphones.



CKX Programme Director Eric Davies (left) and Station Manager "Bill" Seller, (Reserve Army), backstage with the portable equipment during a broadcast from the Army (Basic) Training Centre, Portage la Prairie.

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"Snow Village", previously scheduled at 3:00 p.m., is now heard fifteen minutes earlier at 2:45 p.m. daily, (CBC—CKY—CKX), Mondays to Fridays.

BADGE OF HONOUR

A new series of dramatized "Badge of Honour" stories is currently scheduled on CKY at 7.15 p.m. Wednesdays. In this second series of these popular programmes listeners will learn more of the historical background and battle honours of Canadian regiments.

"Badge of Honour" is presented with the compliments of City Hydro.

"MEN IN SCARLET"

"Men in Scarlet", a new series of programmes on CKY, is based on the exploits and adventures of Canada's colorful Royal Canadian Mounted Police.

The series is presented by Lowney's Young Canada Club, sponsored by the Walter M. Lowney Co. Ltd., and in addition to the adventures of the "Men in Scarlet" each programme has other features of interest to both young and old.

"Men in Scarlet" is broadcast every Monday, Wednesday and Friday at 5:00 p.m.

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BRITAIN'S BLITZED HOUSES

"Mr. Herbert Morrison, in reply to Mussolini's squeals about damage to houses in Italy, reminded the Duce that there'd been some damage to houses in this country. We didn't squeal. Two million seven hundred and fifty thousand houses have been damaged by the Luftwaffe in this country—one million one hundred and fifty thousand in the London region alone in nine months. In two raids on Sheffield eighty-five thousand houses were damaged." — William Holt in a BBC talk.

★

HELP BEAT THE AXIS WITH REGULAR PURCHASES OF WAR SAVINGS STAMPS AND CERTIFICATES.



Dr. James S. Thomson

General Manager of the Canadian Broadcasting Corporation

Dr. James S. Thomson assumed the general managership of the Canadian Broadcasting Corporation on November 2, 1942, succeeding Mr. W. E. Gladstone Murray.

Born at Stirling, Scotland, James Sutherland Thomson was educated at the University of Glasgow and Trinity College, Glasgow, and was graduated in 1914, M.A., with first class honours in philosophy. In 1920 he was graduated with honours from Trinity College, and was elected Paterson Fellow in theology for one year.

He served in the Great War with the Queen's Own Cameron Highlanders, won his commission in the Rifle Brigade and returned with the rank of captain. He now holds the rank of Honorary Lieutenant-Colonel in the Canadian Officers' Training Corps.

Following the war, Dr. Thomson was ordained in 1920 and served as minister in Coatbridge, Scotland, until 1924, when he was appointed secretary for Youth and Education to the Church of Scotland. In this post he visited and lectured in Canada, the United States, and several countries in Europe and the Near East.

He came to Canada in 1930 and for seven years was a professor at Pine Hill College in Halifax. He was given the degree of Doctor of Divinity by Victoria University, Toronto, in 1936 and the following year was elected President of the University of Saskatchewan.

In 1942 Dr. Thomson was elected a Fellow of the Royal Society of Canada, and is Chancellor's Lecturer at Queen's University, Kingston. He is author of many articles and two books—"Studies in the Life of Jesus" and "The Way of Revelation". He was married in 1922 and has two children.

In connection with his new work, he made the following statement: "The national radio system, more than any



Dr. James S. Thomson

other public institution, is the voice of Canada. The function of the Canadian Broadcasting Corporation is to make that voice sincere, authentic and worthy. In co-operation with the local stations we must endeavour to let the Canadian tongue find utterance in both our languages, and yet with a local accent.

"We have to interpret the spirit of our people in all its variety of mood and aspiration. There must be fun and laughter for the leisure hour, as well as serious talk to rally our hearts in the midst of a tremendous ordeal. There must be music that touches the soul with the noblest strains, and lighter melodies for the dancing feet of youth. . . . All who are concerned with its management and direction carry the gravest of responsibilities. We must cultivate sensitive and understanding minds, and sustain the highest ideals in this latest but most potent instrument of human intercourse."



The Seven Oaks Monument

A brief account of the affair of "Seven Oaks", and the monument now marking the historic site.

At the turn of the nineteenth century disputes arose between the rival trading companies, the Hudson's Bay Company and the North-west Company, as to the rights of trading for fur and provisions in the region of the Red River Valley. At that time the North-westers had Fort Gibraltar, on the north bank of the Assiniboine where it joins the Red River. The colonists had their Fort Douglas, on the point just north of the small coulee which enters the Red River south of George Street, within the present City of Winnipeg. These disputes terminated in a number of attacks upon each other's posts, under the guise of legal action.

On June 19, 1816, a mounted band of some sixty North-westers headed for the banks of the Red River in Kildonan, conveying provisions for the crews of boats arriving from the inland districts and Fort William. Watchers at Fort Douglas became alarmed on noticing the cavalcade, and Governor Semple, accompanied by a party of twenty-seven company servants and settlers, fully armed, set out to interview the North-westers.

The two parties met at the site now marked by the Seven Oaks Monument, the name being derived from the fact that seven large oak trees stood there at the time. According to sworn evidence given afterwards, a gun was accidentally discharged, and both parties thinking the other had begun the attack, fired into each other.

The North-westers, being mounted, spread themselves out in a half circle around the settlers, who were grouped together and received the full effect of their opponents' fire. In a few minutes twenty-one of the Semple party, including Governor Semple himself, and one North-wester, lay dead upon the field.

Following this event, the North-west-ers forced the settlers to abandon the settlement, and with their hastily gathered goods they journeyed to Norway



Seven Oaks Monument on the northern outskirts of Winnipeg.

House (then known as Jack Fish House) where they spent the winter.

The Imperial Government had up to this time declined to interfere between the claims of the rival companies, but after the Seven Oaks incident it took action which led, eventually, to the amalgamation of the two companies under the name of the Hudson's Bay Company.

The ceremony of the unveiling of the Seven Oaks Monument took place on June 19, 1891. The monument is of native Selkirk stone, designed by Mr. S. Hooper. It stands nine feet six inches in height, and its size is four feet at the base. On the upper portion are carved the words, "Seven Oaks", and beneath is the inscription: "Erected in 1891 by the Manitoba Historical Society, through the generosity of the Countess of Selkirk, on the site of Seven Oaks, where fell Governor Robert Semple and twenty of his officers and men, June 19th, 1816."

CKY News Schedules

Constant listeners to CKY are assured of complete coverage of the news in the various newscasts and commentaries provided throughout the day. In addition to the regular periods listed below, a 24-hour-a-day wire service stands ready in our news room to provide flashes on new developments on the war fronts. Keep this guide for handy reference, and for your radio news stay tuned to CKY —990 on your dial.

7.00 a.m.—B.U.P. News	.....	Daily except Sunday
7.30 a.m.—B.U.P. News	.....	Daily except Sunday
8.00 a.m.—CBC News	.....	Daily except Sunday
9.00 a.m.—CBC News	.....	Saturday, Sunday
9.45 a.m.—“Neighborly News”	.....	Sunday
11.00 a.m.—BBC News	.....	Daily except Sunday
12.25 p.m.—B.U.P. News	.....	Sunday
1.00 p.m.—B.U.P. News	.....	Daily except Sunday
1.00 p.m.—CBC News	.....	Sunday
3.15 p.m.—CBC News	.....	Monday to Friday
4.00 p.m.—CBC News	.....	Sunday
5.30 p.m.—B.U.P. News	.....	Daily except Sunday
5.30 p.m.—“Behind the Headlines”	.....	Sunday
5.45 p.m.—BBC News	.....	Sunday
7.00 p.m.—CBC News	.....	Monday to Friday
9.00 p.m.—CBC News	.....	Daily
10.00 p.m.—BBC News Reel	.....	Daily except Saturday
11.30 p.m.—B.U.P. News	.....	Daily

SYMBOL FOR SUCCESS



All the things free men everywhere are fighting for are brought into sharp focus by the stand-out numerals pictured above. They could be interpreted to hallmark Canada's Fourth Victory Loan, yet, their significance is more far-reaching. They represent the Four Freedoms to which all Canadians aspire and hope to leave their children as a lasting legacy:—Freedom from Want, Freedom from Fear, Freedom of Speech and Freedom of Religion.